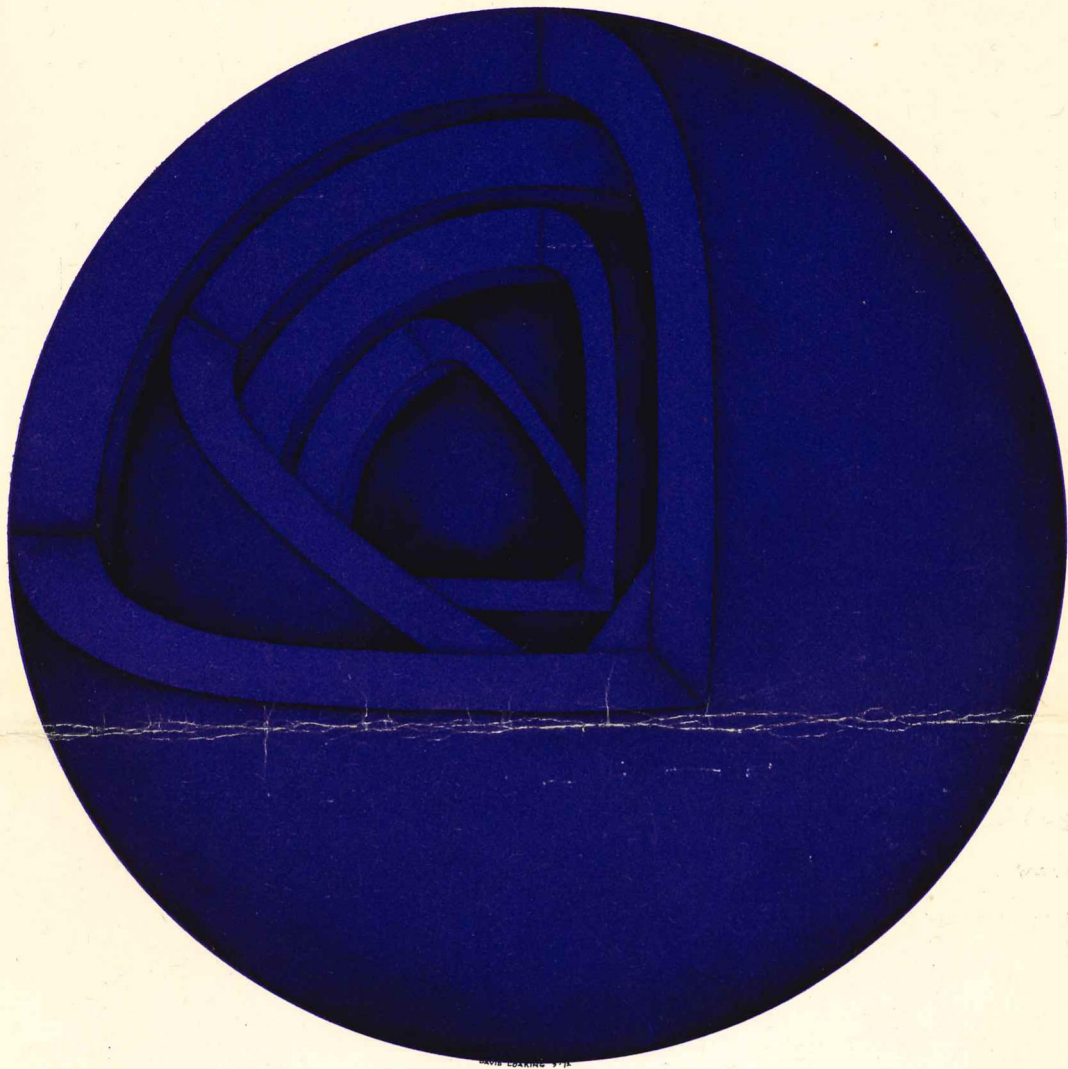


1088-29



# ARRAY **IV**

MAR.4/ CONCERT HALL  
EDWARD JOHNSON BLDG.  
TORONTO / 4:00 PM

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FREE ADMISSION

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MAR.11/ REDPATH HALL  
MONTREAL / 4:00 PM

## Performers:

Billie Bridgman.....Soprano	Michael Parker.... Viola
Robert Bauer.....Guitar/ Mandolin	Alan Stellings.... 'Cello
Barbara Schneider..Violin	Karen Kieser.....Piano
	Stewart Hoffman..Percussion

**L'orage Noir (1972)**  
Soprano, Violin, 'Cello, Piano

**Myra Grimley**  
(1952 ~ )

Throughout the work there are undercurrents and references to violence, upheaval, and destruction. These cataclysms are not brought to the fore but left to lurk in the background ~ moving in and out of "focus". Enough explanation. I think it essential that each one in the audience come to it on his own terms.

**Anaphora II (1971, revis. 1972)** **John Rea**  
Piano Solo (1944 ~ )

John Rea received his Masters degree from the University of Toronto studying under John Weinzweig and Gustav Ciamaga and is currently working towards his Doctorate in composition at Princeton. He has been the recipient of the BMI Award (1968) for student composers, the John Adaskin Award (1969) and the third prize in the International Contest for Ballet Music held in Geneva for his work *Les Jours*.

Mr. Rea has also been commissioned to write a children's opera to be performed by the Opera School (Faculty of Music, Toronto) in the spring of 1973.

Generation (1971)  
Mandolin, Violin, Viola,  
Piano (or Harpsichord)

Don Druick  
(1945~ )

notes on my music :

dialectic  
organic imagery  
social fabric  
mantrafunctioning  
minimalistic  
score/format  
nonspecific research  
dervish

if then  
if when  
if what  
if why  
if who  
if which  
if where

TAPR 1

TAPE 2

~ Intermission ~

Wind~Song (1973)  
Mezzo-soprano, Guitar/Mandolin,  
Violin, Viola, 'Cello, Piano.

Alexander Tilley  
(1944~ )

Wind~Song is in three sections, each separated by fairly lengthy silence. These three parts are each very different in the type of sounds that they feature and in the thought that they represent. This is a formal characteristic of the text as well. As to the language of Wind~Song, it has been my view for many



years that composers in this century have too often been fascinated with rhetoric "per se" and this has often interfered with the intelligibility (and even integrity) of their musical statement. I have tried to write a simple piece where gestures have clear goals and the musical statement is transparent. Wind-Song is for performance and listening, not for analysis. If it is successful, it is because its sounds produce satisfying interrelationships, and not because of subtle row restings or "new" instrumental sonorities.

## Trio for Violin, Viola and 'Cello (1973)

Clifford Ford  
(1946~ )

The work is in simple, cyclical form. Some of the ideas were developed from my film score for Valley of the Moon.

## Pythian I (1973)

Soprano, Guitar/Mandolin, Violin, Viola,  
'Cello, Piano, Percussion

Gary J. Hayes  
(1948~ )

The folk traditions of any country are derived from the cultures and geographical terrain of the area. For example, dancers from a hilly area are known to leap high, while in a low country they stay close to the ground. In Pythian I, I have combined the traditional music of Greece with the structures of contemporary western music: TAQSIM—an improvisation presenting the work's keys and motifs; HOROSTON FANDASMATON—"dance of the spirits", combining the many rhythmic dances of Greece; TRAGODIA—Song, the text is a fragment of Pindar's PYTHIAN I.

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